



**GUCKERT'S
ILLUSTRATED**

Self Instructor for the **VIOLIN**

A Course of
25 MUSIC LESSONS
With or Without the
Aid of a Teacher

Contains Illustrated Diagrams of the
Finger Board showing all the Chords,
Scales, Arpeggios and Melodies in
Every Key --- Also a number of
Graded Instrumental Selections

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Contents

	PAGE
Introductory. By the Author	2
Rudiments of Music	3
" " "	4
All about the Violin, Strings, Tuning and Bow.	5
Diagrams showing correct Method holding Violin and Bow.	6
Explanation of Fingerboard Diagrams	7
Fingerboard Diagrams, showing all the sharps and Flats	8
Explanation and simple exercises for Bowing.	9
Key of C Scales, Chords, Arpeggios, Exercises and Melody.	10
" " A Minor " " " " " "	11
" " G Major " " " " " "	12
" " E Minor " " " " " "	13
" " D Major " " " " " "	14
" " B Minor " " " " " "	15
" " A Major " " " " " "	16
" " F Sharp Minor " " " " " "	17
" " E Major " " " " " "	18
" " C Sharp Minor " " " " " "	19
" " B Major " " " " " "	20
" " G Sharp Minor " " " " " "	21
" " F Sharp Major " " " " " "	22
" " D Sharp Minor " " " " " "	23
" " F Major " " " " " "	24
" " D Minor " " " " " "	25
" " B Flat Major " " " " " "	26
" " G Minor " " " " " "	27
" " E Flat Major " " " " " "	28
" " C Minor " " " " " "	29
" " A Flat Major " " " " " "	30
" " F Minor " " " " " "	31
" " D Flat Major " " " " " "	32
" " B Flat Minor " " " " " "	33
" " G Flat Major " " " " " "	34
" " E Flat Minor " " " " " "	35
Call Me Thine Own. Valley of Chamounix	36
Tannhauser March. Kathleen Mavourneen	37
Flower Song. How So Fair?	38
Soldier's Chorus	39
Make Me No Gaudy Chaplet. Barbe Bleue Medley	40
Carnival of Venice. Traumerei	41
Over the Summer Sea. Home to our Mountains. The Devil's Dream. Irish Washerwoman.	42
Fisher's Hornpipe. Zig Zag Clog Dance. Echoes from Forest Garden Reel	43
Invitation to the Waltz	44
One Heart, One Mind	45-46
Under the Double Eagle	47
Dictionary of Musical Terms	48

Introductory

The great success we have had with our illustrated self Instructors for Piano, Organ, Mandolin, Guitar etc., has brought to light this "Greatest of All" methods for study of the Violin, which hitherto has been considered the most difficult of all "string instruments."

But with our new method of illustrated Diagrams, the great difficulty has been overcome, and we do not hesitate saying, anybody may learn to play the Violin at sight.

Simplicity is the principal feature and as a complete Method of Instruction, it has no equal. By this Method you do not only learn to play Melody, but you also learn Harmony, and the art of accompanying the Voice, or other Instruments, or as termed in Orchestra, "*Second Violin*" or accompaniment playing all the Scales, Chords and Exercises, in every Major and Minor Key, are fully illustrated in this book, by diagrams of the Fingerboard, showing position of the fingers of the left hand to be used in holding down the strings. Correct fingering and bowing and many other features are shown in this work, that have never heretofore been published.

All *mysterious, worthless information* usually found in Violin Instructors, for the purpose of making a *big book* is *cut out*. The Instructions found on the following pages are *important* and to the point.

Try this method and you will learn to play, with or without the aid of a Teacher.

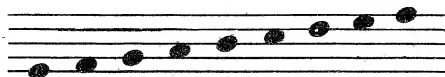
The Author

E. N. GUCKERT

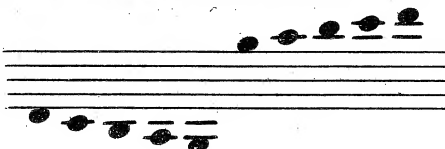
ELEMENTARY LESSONS AND RULES

The characters which indicate, or stand for tones, are called Notes, and are placed on or between lines, which constitute what is called the Staff.

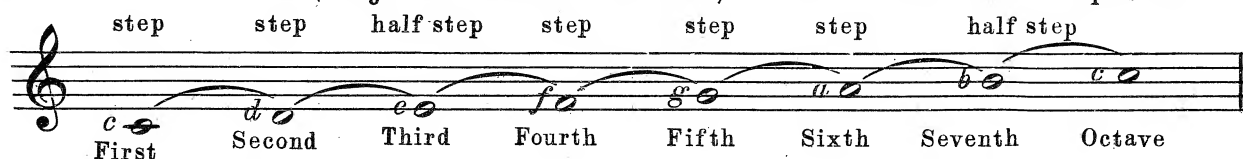
The lines and spaces are numbered from the lowest upwards.



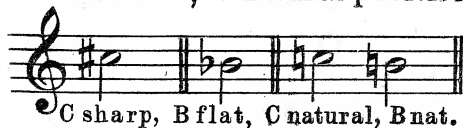
Notes above or below the staff, necessitate the use of small lines, called Added or Ledger lines.



Tones are named by means of the seven letters, *a, b, c, d, e, f, g* or commencing on *C*, they are *c, d, e, f, g, a, b* (the Germans say, *c, d, e, f, g, a, h*.) These, with an upper *C*, compose the Scale of *C*, and contain five large and two small intervals. (Major and Minor Seconds, or Whole and Half Steps.) *



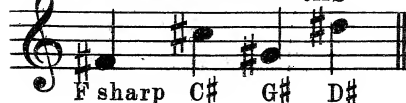
A Sharp (#) raises a note half a step, or rather, substitutes for it a note half a step higher. A Flat (b) depresses half a step, and a Natural (n) restores anything previously raised or depressed to its former, or natural position.



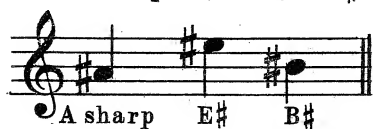
Major Third. Minor Third



Fifths and Fourths



F sharp C# G# D#



A sharp E# B#

Comparative length of Notes

A whole note



equals
2 half notes

4 quarter Notes

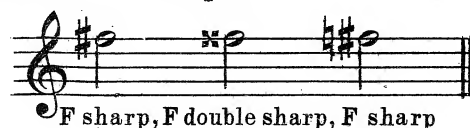
8 eighth Notes

16 sixteenth Notes

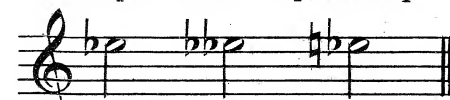
32 thirty second Notes

etc.

A Double Sharp (x) raises a note two half tones or half steps and a Double Flat (bb) lowers a note two half tones or half steps.

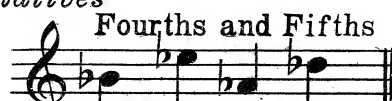


F sharp, F double sharp, F sharp



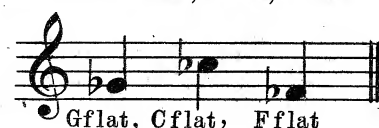
E flat, E double flat, E flat

Major and Minor keys with the same signature are said to be *relatives*



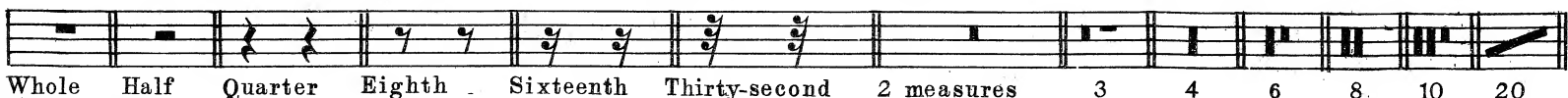
Fourths and Fifths

B flat, E flat, A flat, D flat



G flat, C flat, F flat

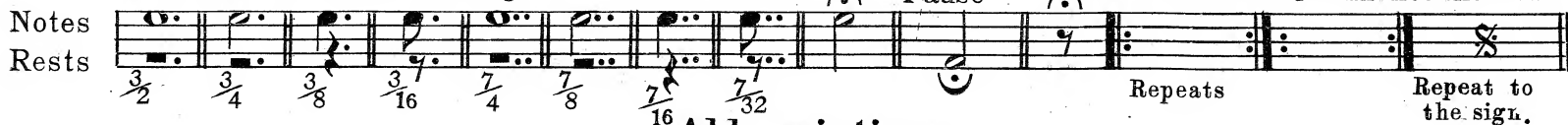
Value of Rests



A Dot adds half to the length of a note or rest.

Pause

D.C. means recommence the tune



Abbreviations

Written



Played

* There is a great confusion in terms used to describe the constituents of the scale. Some name the musical sounds which we call *c, d*, etc., simply *sounds*, and some prefer to name them *tone*; while the intervals from *c* to *d*, *d* to *e*, *e* to *f* etc., are variously named, tones and Semi-tones, Major and Minor Seconds, Steps and Half Steps, Degrees and Semi Degrees, etc.

There are 12 Major keys, designated by 12 different signatures, as below, where the principal chord (key chord or chord of *one* of the scale) is also given.

C Major
G Major
D Major
A Major
E Major
B Major
F sharp Major
F Major
B flat Major
E flat Major
A flat Major
D flat Major

Violin or G Clef, Bass or F Clef, Sop. or C Clef, Alto Clef, Tenor Clef.

Minor Scale

Chromatic Scale ascending Chromatic Scale descending

Varieties of Measure

Even and uneven measures. In the first the upper figure, 2, 6, 4, 12, etc. In uneven measures the upper figure, 3, 3, 4, 8, 4, 8, 3, etc., is uneven.

Intervals, or distances between sounds

1st 2d 3d 4th 5th 6th 7th Octave

Italian words, indicating the general time, or the expression, *Adagio*, slow *Andante*, not so slow. *Allegro*, fast. *Allegretto*, not so fast. *Presto*, very fast. *p* piano soft, *pp* very soft, *f* forte loud, *ff* very loud, *Diminuendo*, diminishing. *Crescendo*, increasing louder and louder. *Decresc.*, softer and softer. *Ritardando*, slower and slower.

Slurred notes Two tied notes are considered as one note.

Syncopations Staccato

Semi- Staccato Very- Staccato

Ornaments

Long grace note; takes half the time of the succeeding note. Short grace note.

Turn
Played
Written

Trill.
Played
Written

Mordent
Played
Written

There are 12 Minor keys; Below will be found the signature and principal chord (key chord, chord of *one* of the scale) of each.

A Minor
E Minor
B Minor
F sharp Minor
C sharp Minor
G sharp Minor
D sharp Minor
D Minor
G Minor
C Minor
F Minor
B flat Minor


The Violin

The Violin is called "King" of all stringed instruments. It is necessary for the pupil to understand the most essential parts of the Violin. The instrument consists of more than 50 parts or pieces, put together scientifically, and carefully graduated in thickness, in order to procure the best tone. If the wood is too thick it will produce a muffled thick tone. The Bridge is generally made of maple, and should always be adjusted by a Violin maker or an expert with the instrument, who understands thickness of wood necessary. The soundpost should be set about one eighth of an inch behind the right foot of the Bridge. The pressure of the strings on the Bridge holds the sound post in place. It should not be meddled with after the proper place has been found for it. All Violins do not have the post in the same place. Should the Bass be heavier or lighter than the Treble the post may be moved to strengthen *either* and should be attended to by an expert.

The Strings

There are 4 strings on the Violin, namely *G, D, A* and *E*. The 3 higher ones are made of gut (or sinew) and the lower one of gut or silk wrapped with finest copper or silver wire.

How to Tune the Violin

Get the pitch of the note  (open A string) from a tuning fork, pitch pipe, Piano or Organ. Tune E string 5 tones higher than A string. D string 5 tones lower than A string and G string 5 tones lower than D string. When tuned properly, the strings should sound the following notes or tones



At most any music store you can get a pitch pipe, all four tones, which helps the beginner to learn to the proper pitch.

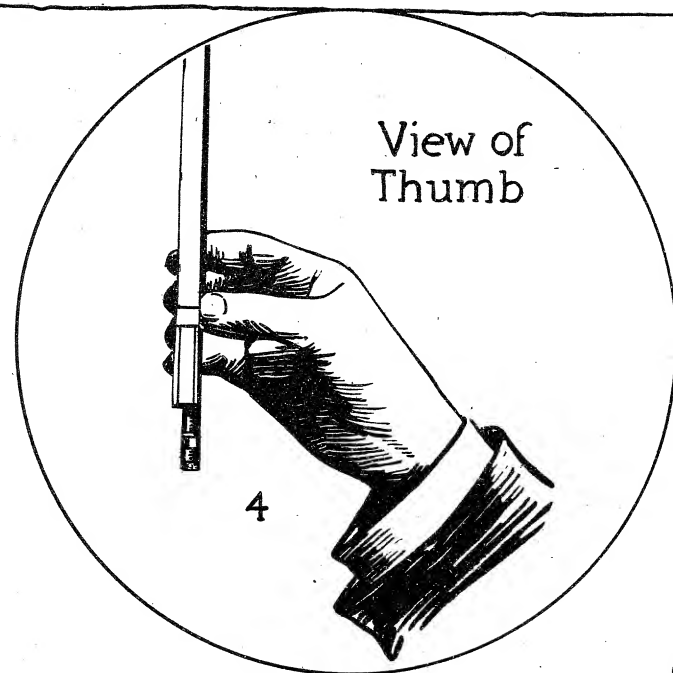
The Violin Bow

The Bow consists of the Stick, Horsehair, Frog and Tip. Snakewood is considered best for the stick. White horse hair is superior to colored. The frog is generally made of ebony. The Rosin is applied to the hair. Take good care of the Bow. As soon as you have finished playing, unscrew the hair far enough to allow hair to separate. Before playing give the Bow a few strokes of Rosin. Keep your Violin in a dry place, wrapped in soft silk (wool will do.) Keep dust and Rosin wiped off from under the strings. Should the pegs (or keys) slip, put a little chalk or powdered Rosin on them where they fit in the holes of the head (or scroll.)

Correct Positions



H.B.
Half Bow

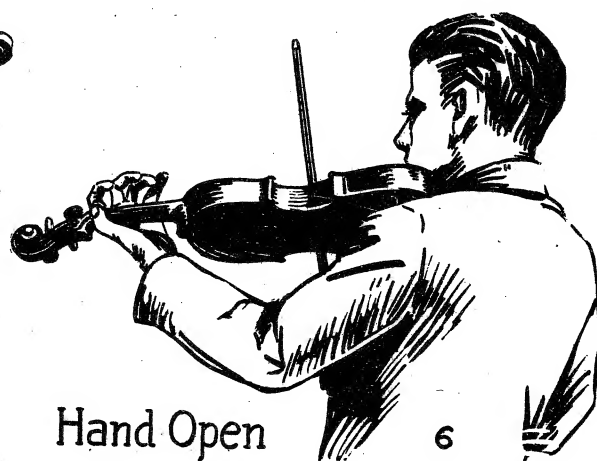


View of
Thumb

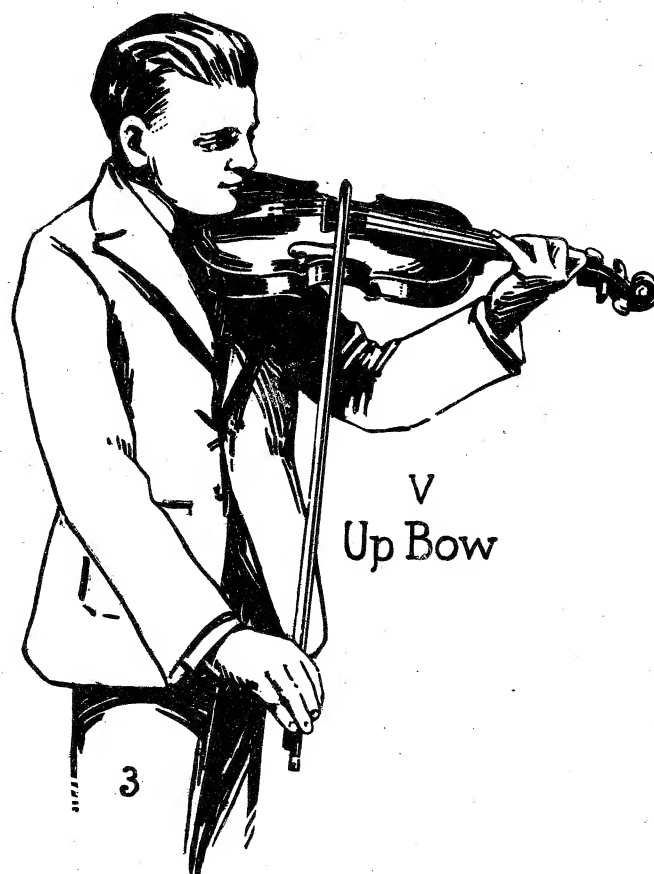


Ready to
Draw
Down Bow

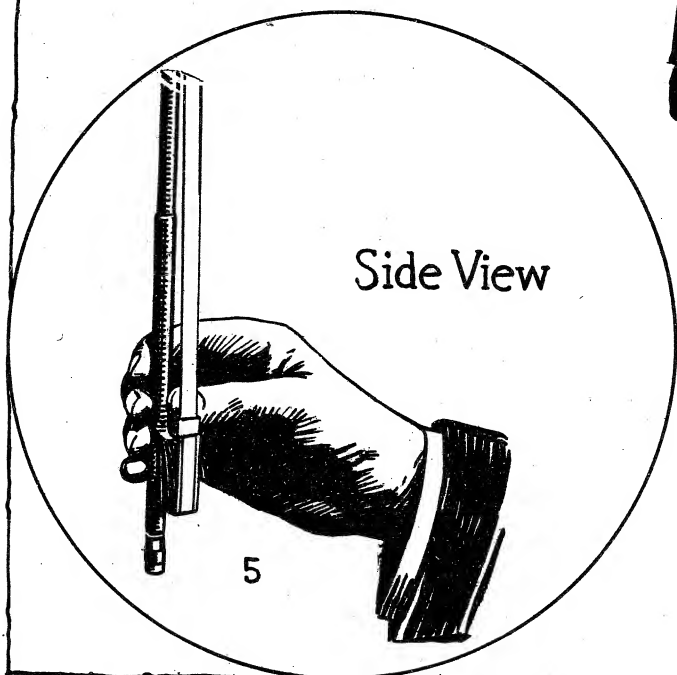
Sign. П



Hand Open



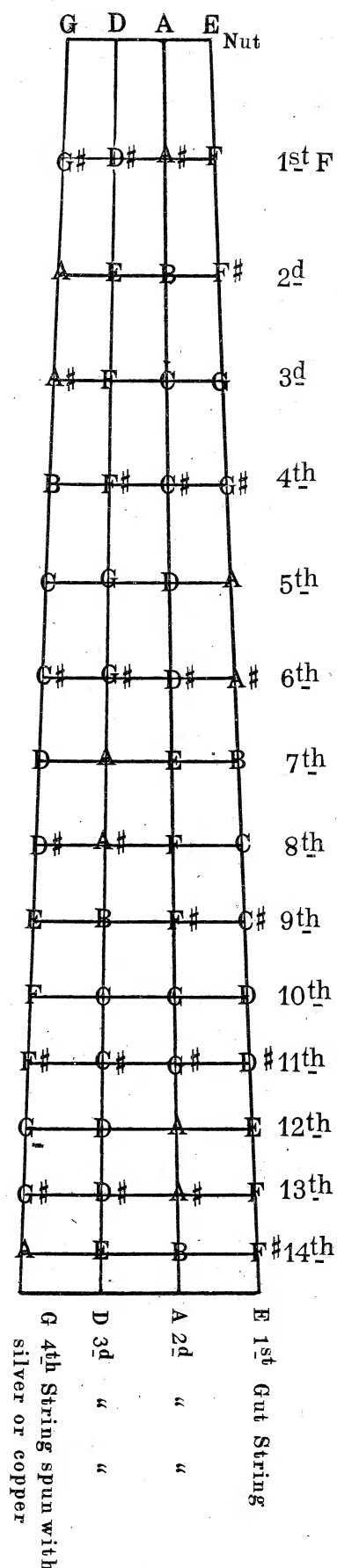
V
Up Bow



Side View

Always Stand
When Practicing

Explanation of Diagram



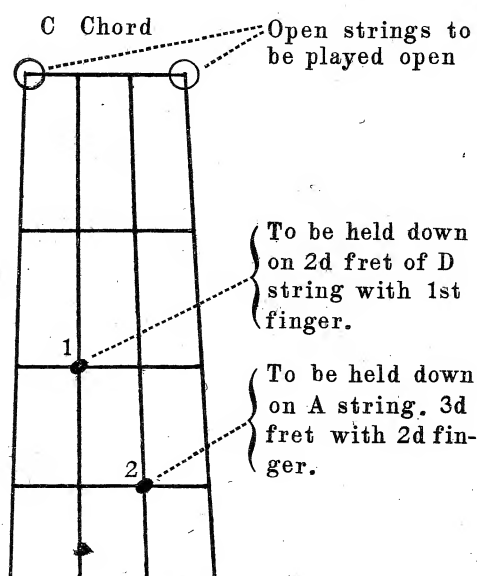
This is a picture of the Violin Fingerboard. The four long perpendicular lines represent the four strings, *E*, *A*, *D*, and *G*. The short cross lines represent the frets.

There are no frets on a Violin fingerboard. The diagram in this illustrated instructor however shows frets in order to show the pupil the exact position in holding down the strings to produce the different tones (or notes.) The full length of the string gives the lowest tone. By shortening the string (by holding it down and cutting it off) gives the different tones. The shorter the string, the higher the tone.

The attached fretted fingerboard may be pasted on your Violin thus enabling you to place your fingers the exact distance apart to produce correct tones.

These marked frets are only used in the beginning as in a short time the pupil learns the correct distance of the different notes.

Explanation of the following Diagrams



This shows the C Chord using signs to be observed throughout Illustrated Instructor.

The open dots represent an open string, (to be played without touching the string with the fingers of the left hand.) The black dots represent strings to be held down with fingers of the left hand. The figures 1, 2, 3 and 4 denote fingers to be used in holding down strings.

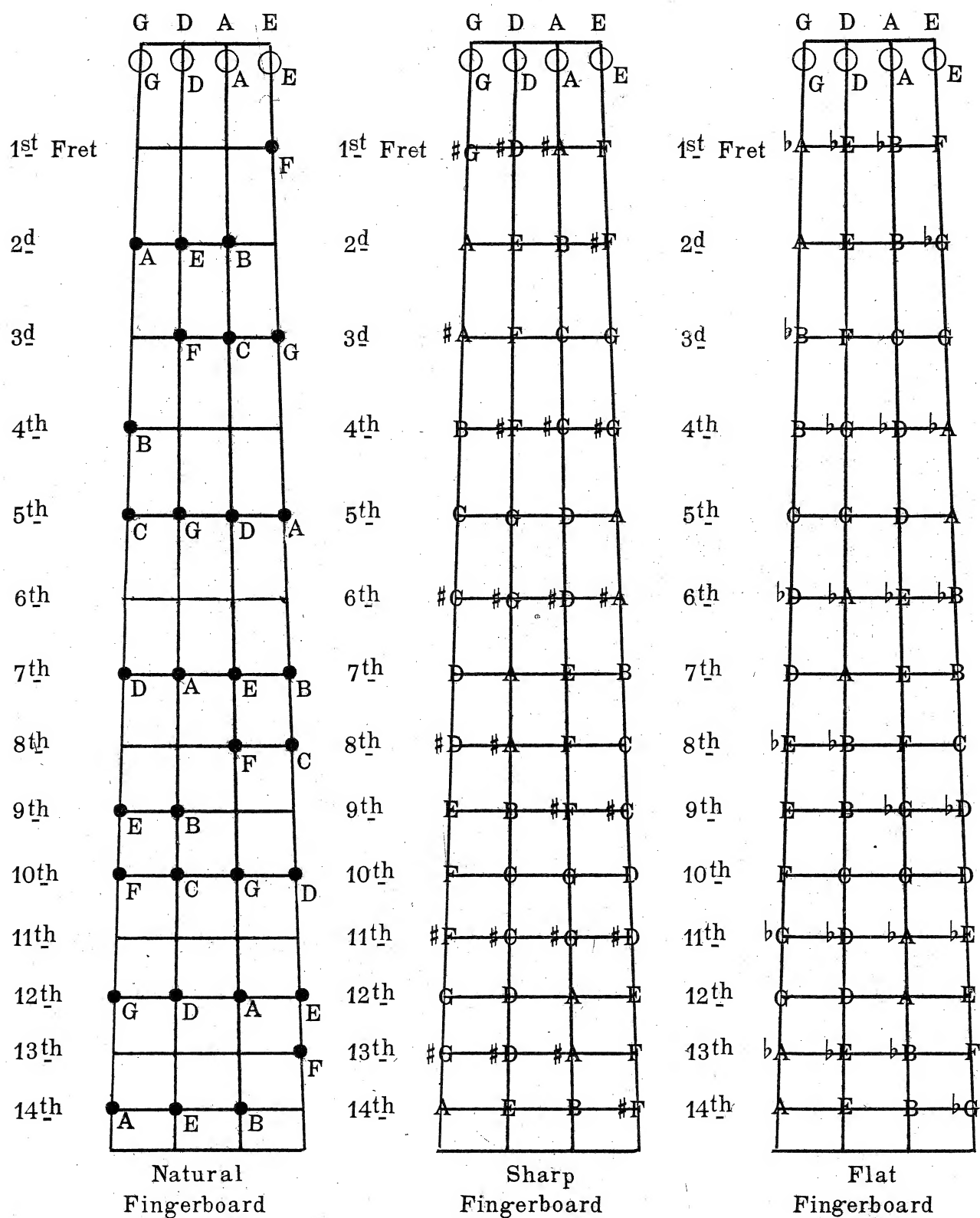
The Dots in the Diagrams are shown in correct positions as shown in *this* Diagram, the notes are *G*, *E*, *C*, *E* and written on the music staff, thus



The Scales and chords on the following pages show the notes *both* on the music staff and corresponding Diagrams.

Violin Fingerboard Diagrams

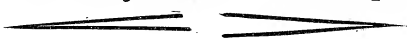
Showing all the Sharps and Flats on all the Strings



The three Diagrams shown on this page are invaluable to the pupil, showing at a glance where every note, natural, sharp and flat is made on every string. The Diagrams are the same size as the fingerboard on your Violin, and shows exactly how far apart the fingers should be placed to produce the proper tone or pitch. From one Fret to the next is half a tone, therefore it takes the distance of two frets to make a whole tone.

The Pupil should study the *Elementary Rudiments of Music carefully* and when the pupil understands the manner of holding the Violin and Bow as shown in the illustrations on page *Six*, and when the strings are tuned to their proper pitch, the pupil will then carefully observe the following instructions.

How to Use the Violin Bow

The easiest way to commence is to lay the middle part of the hair on the little E string (open) and draw bow gently downward and upward, drawing the bow perfectly parallel with the Bridge. Balance the Bow in the right hand by the first and little finger as shown in previous picture. When the frog nears the Bridge the little finger has to press down somewhat stronger. This pressure decreases as you draw the bow toward the tip or point. Do not go at it as though you were sawing wood. Draw the Bow slowly and try to get an even pure tone, free from scratching or grating. Try to swell the tone as you approach the middle of the Bow as you are most apt to get a better tone at this part of the bow. The sign used to indicate this effect is 

The following signs are used in bowing:

Down Bow \square commencing at frog and drawing from frog to tip.

Up Bow \wedge commencing at tip and pushing bow *up* to frog.

At frog of Bow. *Fr.*

At point of Bow. *Sp.*

Commence with the following simple exercises.

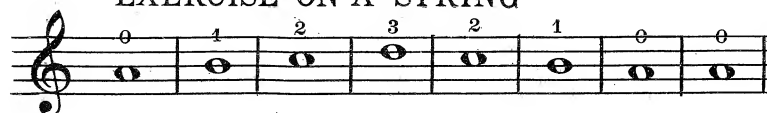
Open Strings



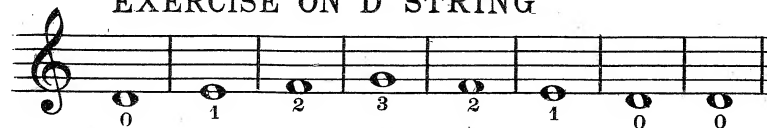
EXERCISE ON E STRING



EXERCISE ON A STRING



EXERCISE ON D STRING



EXERCISE ON G STRING



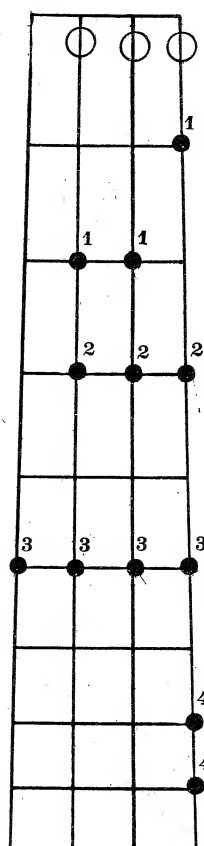
This sign \frown (slur) is used to indicate that the notes spanned or joined by the Slur, are to be played in one bow, either *down* or *up* as the exercise calls for as follows:



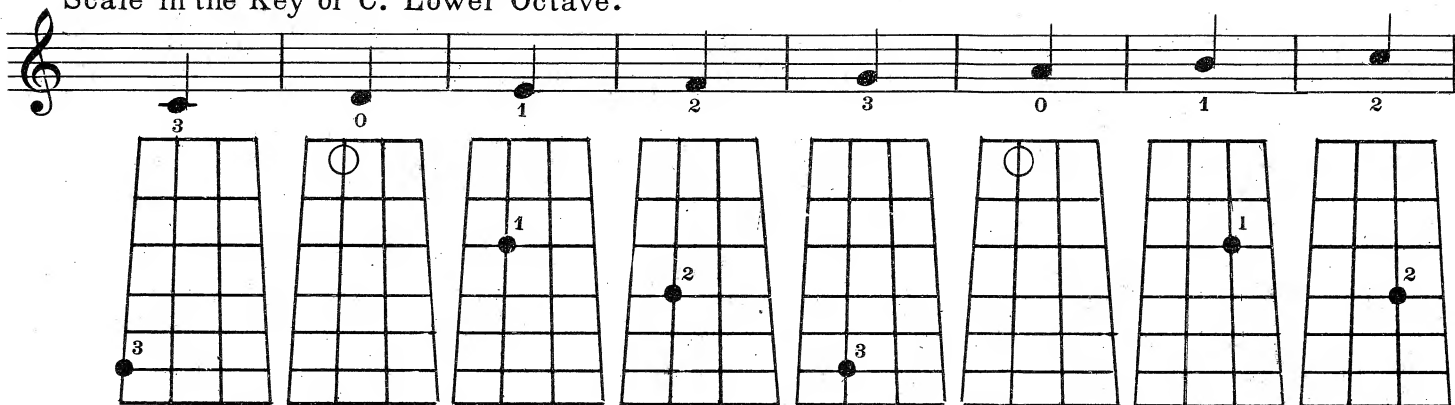
1st Lesson

Key of C Major (Natural Key)

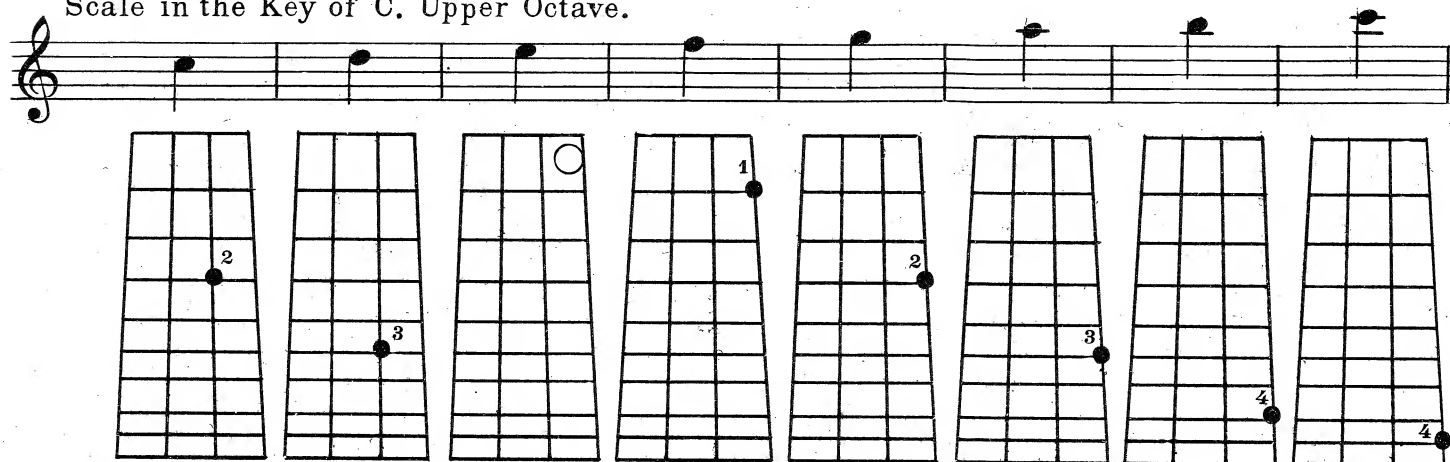
Notes in the
scale of C



Scale in the Key of C. Lower Octave.

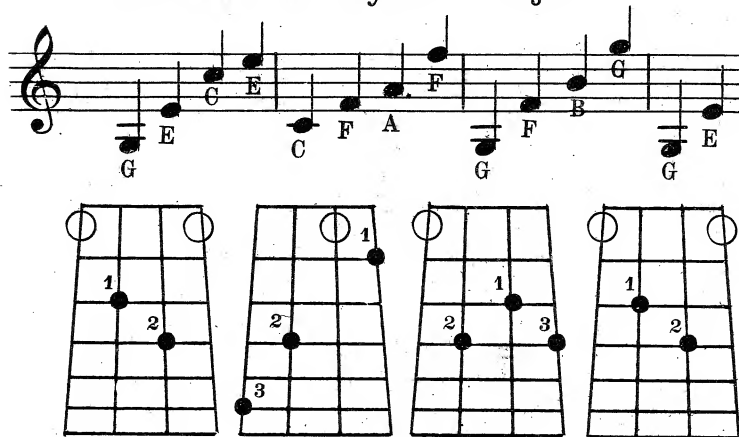


Scale in the Key of C. Upper Octave.

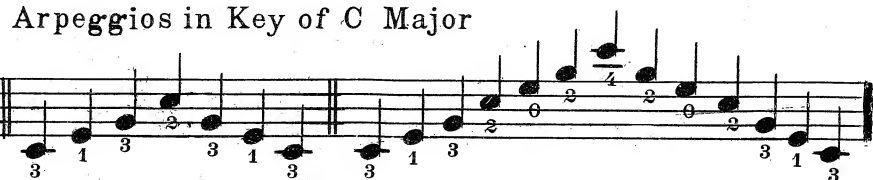


These scales should be practiced singly. The lower octave first, then the upper octave, then the two scales should be combined. After this is well practiced, play the scales backwards, commencing on the highest note and ending on the lowest note. This rule is to be observed in practicing all the scales in this book.

Chords in the Key of C Major.



Arpeggios in Key of C Major



The exercises in chords and arpeggios should be practiced very slowly at first, making each note distinct. No difference in length of tone (or note) should be noticeable in going from one string to the next, but should sound as if each note were played on the same string.

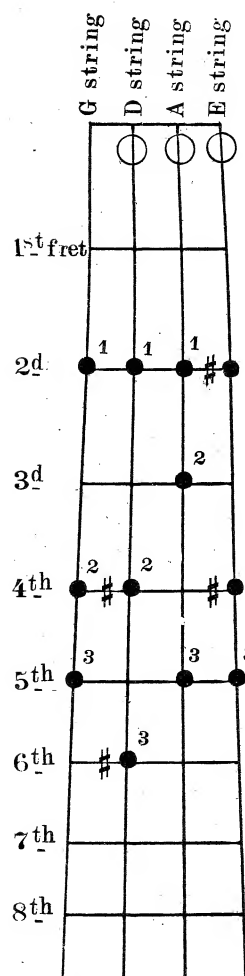
Exercise in chords of Key of C Major.



"HOME SWEET HOME"



Key of A Minor. Relative to C Major



SCALE IN KEY OF A MINOR *Lower Octave.*

SCALE IN KEY OF A MINOR *Upper Octave.*

Descending Scale in Key of A Minor

CHORDS IN KEY OF A MINOR

A Minor Chord D Minor Chord E Major Chord A Minor Chord

ARPEGGIOS IN A MINOR

Lower Octave

Upper Octave

Lower and Upper Octave combined

EXERCISE IN CHORDS IN KEY OF A MINOR

MELODY IN A MINOR

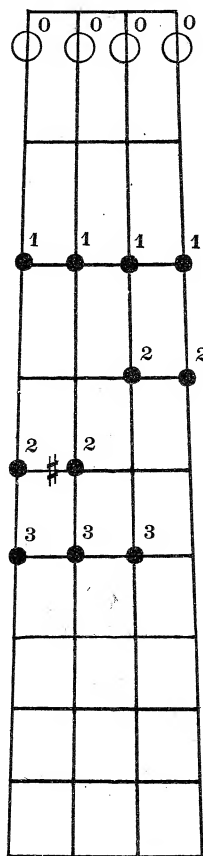
Andte

A Minor key is said to be relative to the Major key, when both are expressed by the same number of sharps or flats. There are two "Modes" the *Major* and *Minor*. In the *Major* Mode there are two tones from the first note (called the *tonic*) to the third thus In the *Minor* there is but one tone and one semi tone from the *tonic* to the *third* thus

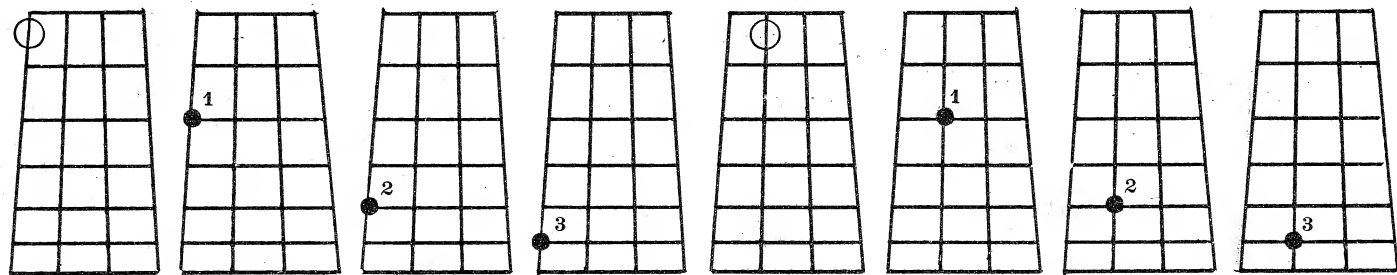
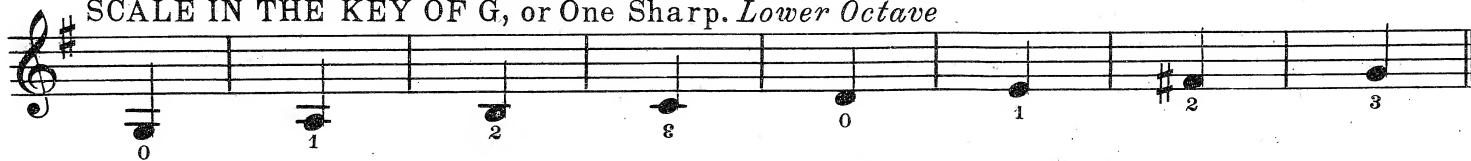
3th Lesson

Key of G Major, or One Sharp

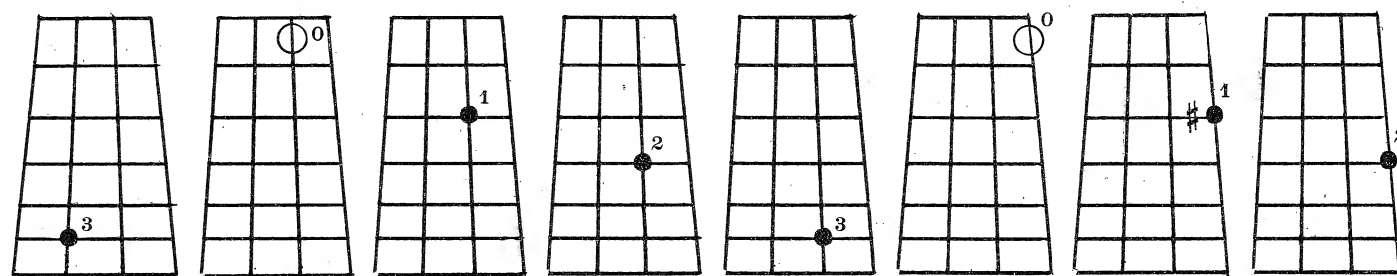
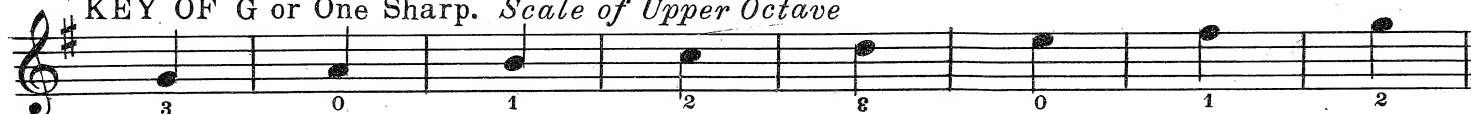
Notes in the
Scale of G



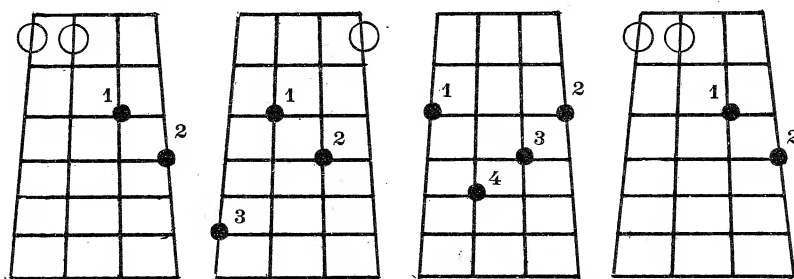
SCALE IN THE KEY OF G, or One Sharp. *Lower Octave*



KEY OF G or One Sharp. *Scale of Upper Octave*



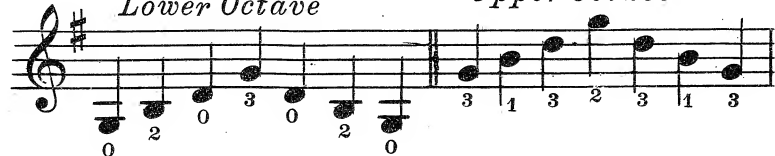
CHORDS IN THE KEY OF G MAJOR



ARPEGGIOS IN KEY OF G MAJOR

Lower Octave

Upper Octave



Upper and lower Octave of Arpeggios
combined.



EXERCISE IN CHORDS OF G MAJOR.



SWANEE RIVER



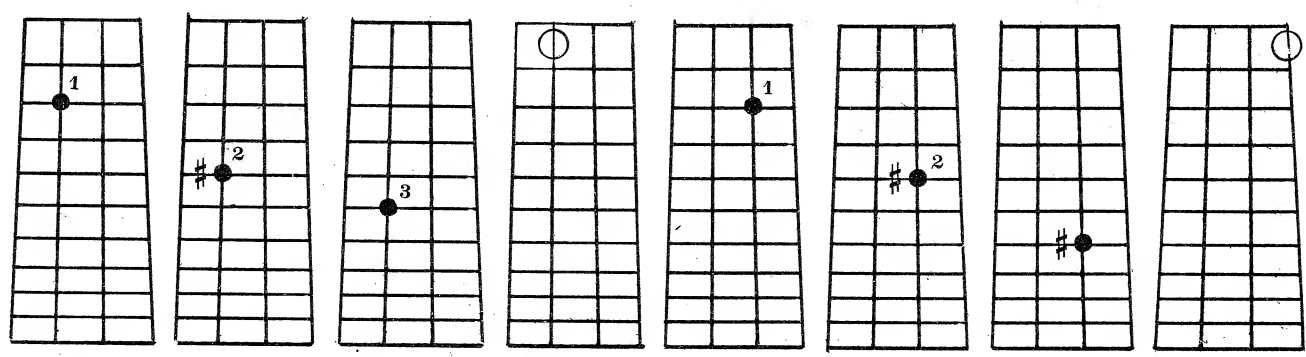
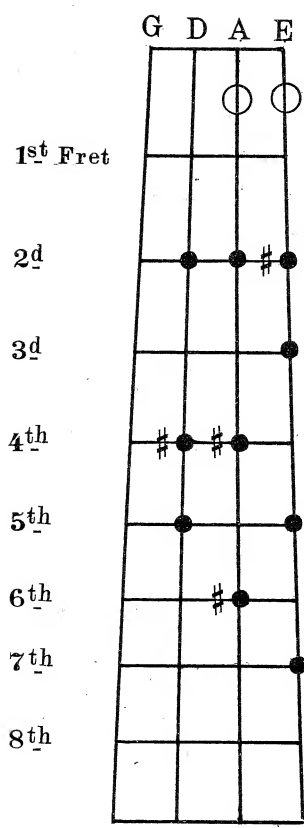
4th Lesson

Key of E Minor, Relative to G Major

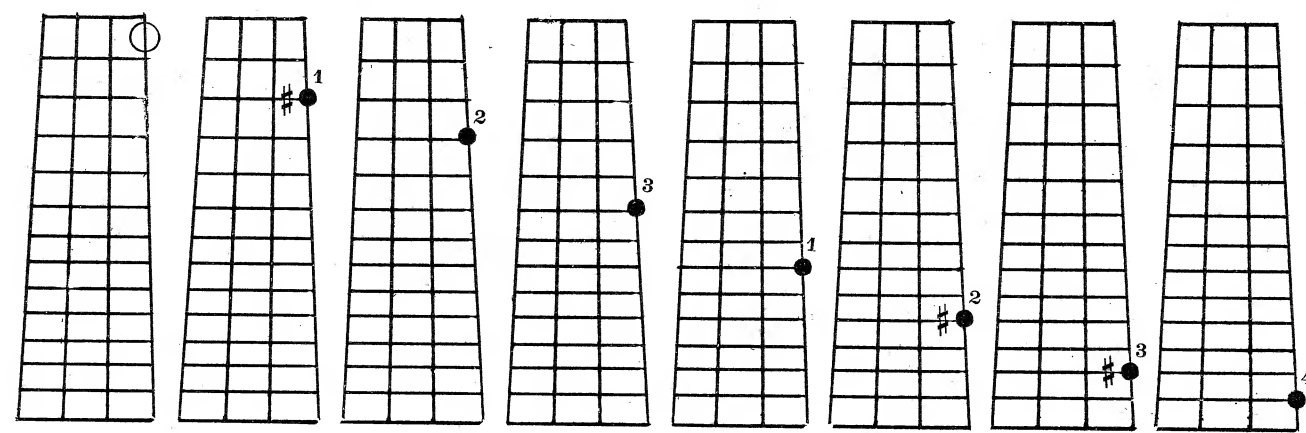
SCALE OF E MINOR. *Lower Octave*



G D A E

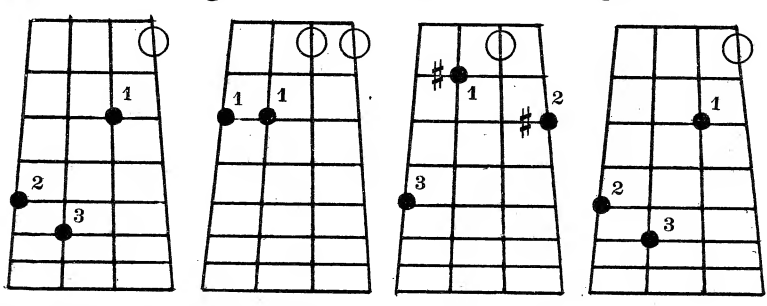


Upper Octave



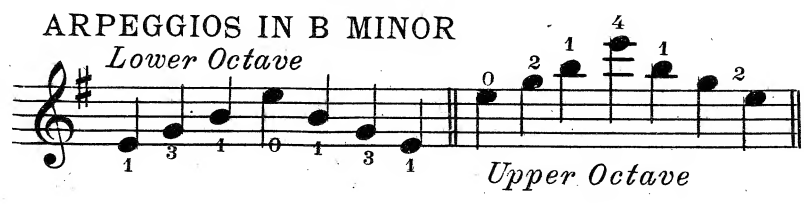
Descending Scale of E Minor

CHORDS IN KEY OF E MINOR



ARPEGGIOS IN B MINOR

Lower Octave



Upper Octave



Lower and Upper Octave Arpeggios combined

EXERCISE IN CHORD OF E MINOR



MELODY IN E MINOR



Fine



D. C. al Fine

5th Lesson

Key of D Major, or Two Sharp

SCALE IN D MAJOR. Lower Octave

G D A E

1st Fret

2^d

3^d

4th

5th

6th

7th

8th

9th

10th

Shift 1st finger

CHORDS IN KEY OF D MAJOR

ARPEGGIOS IN KEY OF D MAJOR

Lower Octave

Upper Octave

Lower and Upper Octaves combined

EXERCISE IN CHORDS OF D MAJOR

ANNIE LAURIE

6th Lesson

Key of B Minor, Relative to D Major

G D A E
0 0 0 0

1st Fret

2^d

3^d

4th

5th

6th

7th

8th

9th

10th

11th

SCALE IN KEY OF B MINOR *Lower Octave*

SCALE B MINOR *Upper Octave*

Descending Scale of B Minor

CHORDS IN KEY OF B MINOR

ARPEGGIOS IN B MINOR

Lower Octave

Upper Octave

Lower and Upper Octaves combined

EXERCISE IN CHORD OF B MINOR

FULTON REEL

7th Lesson

Key of A Major, or Three Sharps

SCALE IN A MAJOR. Lower Octave

G D A E

1st Fret

2^d

3^d

4th

5th

6th

SCALE A MAJOR. Upper Octave

CHORDS IN KEY OF A MAJOR

ARPEGGIOS IN KEY OF A MAJOR

Lower Octave

Upper Octave

Lower and Upper Octave combined

EXERCISE IN CHORDS OF A MAJOR

LAST ROSE OF SUMMER

Andante

Key of F Sharp Minor, Relative to A Major

SCALE IN KEY OF F SHARP. *Lower Octave*

1 2 3 1 2 3 1

SCALE. *Upper Octave*

Shift 1 2 3 4

1st Fret

2d

3d

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

G D A E

Descending Scale. Key of F Sharp Minor

CHORDS IN KEY OF F SHARP MINOR

ARPEGGIOS IN F SHARP MINOR

Lower Octave

Upper Octave

Lower and Upper Octave combined

EXERCISE IN CHORDS OF F SHARP MINOR

MELODY IN F SHARP MINOR

Andante

9th Lesson

Key of E Major, or Four Sharp

SCALE IN KEY OF E MAJOR. *Lower Octave*

G D A E

1st Fret

2d

3d

4th

5th

6th

7th

8th

9th

10th

11th

12th

CHORDS IN KEY OF E MAJOR

ARPEGGIOS IN KEY OF E MAJOR

Lower Octave

Upper Octave

EXERCISE IN CHORDS OF E MAJOR

STAR SPANGLED BANNER

Key of C Sharp Minor. Relative to F Major

SCALE IN KEY OF C SHARP MINOR *Lower Octave*

G D A E

Descending Scale Key of C Sharp Minor

CHORDS IN KEY OF C SHARP MINOR

ARPEGGIOS IN C SHARP MINOR

EXERCISE IN CHORDS OF C SHARP MINOR

DOWN AMONG THE DEAD MEN
Moderato

11th Lesson

Key of B Major, or Five Sharps

SCALE IN KEY OF B MAJOR Lower Octave

G D A E

1st Fret

2d

3d

4th

5th

6th

7th

8th

SCALE Upper Octave

CHORDS IN KEY OF B MAJOR

ARPEGGIOS IN KEY OF B MAJOR

Lower Octave

Upper Octave

Upper and Lower Octave combined

EXERCISE IN CHORDS OF B MAJOR

YANKEE DOODLE

12th Lesson

Key of G Sharp Minor. Relative to B Major

G D A E

1st Fret

2d

3d

4th

5th

6th

7th

8th

SCALE OF G SHARP MINOR *Lower Octave*

SCALE G SHARP MINOR *Upper Octave*

Descending Scale of G Sharp Minor

CHORDS IN KEY OF G SHARP MINOR

ARPEGGIOS IN KEY OF G SHARP MINOR

Lower Octave *Upper Octave*

Lower and Upper Octave combined

EXERCISE IN CHORDS OF G SHARP MINOR

CARMEN MAZURKA

Key of F Sharp Major, or Six Sharps

G D A E
 1st
 2^d
 3^d
 4th
 5th
 6th
 7th

SCALE IN KEY OF F SHARP *Lower Octave*
 SCALE *Upper Octave*
 Shift
 Stretch

CHORDS IN THE KEY OF F SHARP

The image shows a musical staff with a treble clef and a key signature of two sharps (F# and C#). The scale is written in eighth notes: D4, E4, F#4, G4, A4, B4, C#5, D5. Below the staff are four fretboard diagrams for a six-string guitar, each showing a different fingering pattern for the D major scale. The diagrams are labeled 1, 2, 3, and 4. Diagram 1 shows a standard scale pattern starting on the open D string. Diagram 2 shows a pattern starting on the 2nd fret of the D string. Diagram 3 shows a pattern starting on the 1st fret of the D string. Diagram 4 shows a pattern starting on the 4th fret of the D string.

ARPEGGIOS IN KEY OF F SHARP

Lower and Upper Octave combined

This musical exercise is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of two phrases separated by a double bar line. The first phrase starts on a middle C (C4) and ascends stepwise to a G#5, with the notes F#4, C#5, and G#5 beamed together. The second phrase descends from G#5, passing through F#5, E5, D5, C#5, B4, A4, G#4, and ending on F#4. The notes are marked with fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

EXERCISE IN CHORDS OF F SHARP

The musical score for 'The Rose Tree' is presented on two staves. The key signature is D major (two sharps: F# and C#). The time signature is 3/4. The melody is written on a treble clef staff. The lyrics are written below the notes. The first staff contains the first line of the song, and the second staff contains the second line. The melody is simple and catchy, with a mix of eighth and quarter notes. The lyrics are written in a simple, sans-serif font.

AMERICA

AMERICA

The image shows a musical score for a piece titled "AMERICA". It consists of two staves of music. The key signature is D major (two sharps: F# and C#), and the time signature is 3/4. The melody is written on a treble clef staff. The first staff contains the main melody, and the second staff contains a harmonic accompaniment. The music is in a simple, folk-like style. The first staff ends with a double bar line and a repeat sign. The second staff also ends with a double bar line and a repeat sign.

14th Lesson

23

Key of D Sharp Minor. Relative to F Sharp Major

G D A E

1st
2d
3d
4th
5th
6th
7th
8th
9th
10th
11th
12th

Descending Scale D Sharp Minor

CHORDS IN D SHARP MINOR

ARPEGGIOS IN D SHARP MINOR

Lower Octave Upper Octave

Lower and Upper Octave combined

EXERCISE IN CHORDS OF D SHARP MINOR

ELEPHANTS PARADE

15th Lesson

Key of F Major, or One Flat

SCALE IN KEY OF F MAJOR *Lower Octave*

Upper Octave

CHORDS IN KEY OF F MAJOR

ARPEGGIOS IN F MAJOR *Lower Octave*

Upper Octave

Lower and Upper Octave combined

EXERCISE IN CHORDS OF F MAJOR

BLUE BELLS OF SCOTLAND

16th Lesson

Key of D Minor. Relative to F Major

SCALE IN D MINOR *Lower Octave*

G D A E

SCALE IN D MINOR *Upper Octave*

Descending Scale in D Minor

CHORDS IN D MINOR

ARPEGGIOS IN D MINOR

Lower Octave

Upper Octave

Lower and Upper Octave combined

EXERCISE IN CHORDS OF D MINOR

MELODY IN D MINOR

Andante

17th Lesson

Key of B Flat Major, or Two Flats

SCALE OF B FLAT Lower Octave

G D A E

1st 2^d 3^d 4th 5th 6th 7th 8th

SCALE OF B FLAT Upper Octave

CHORDS IN B FLAT MAJOR

ARPEGGIOS IN B FLAT MAJOR

Lower Octave

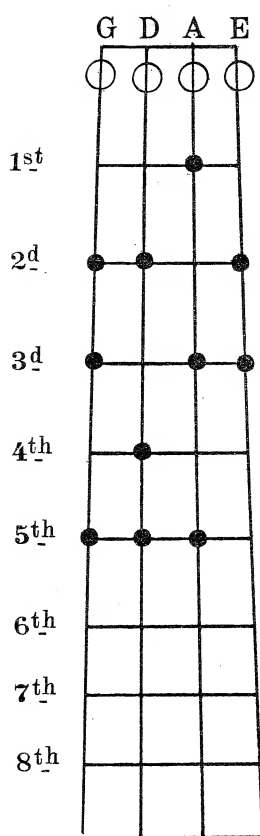
Upper Octave

Lower and Upper Octaves combined

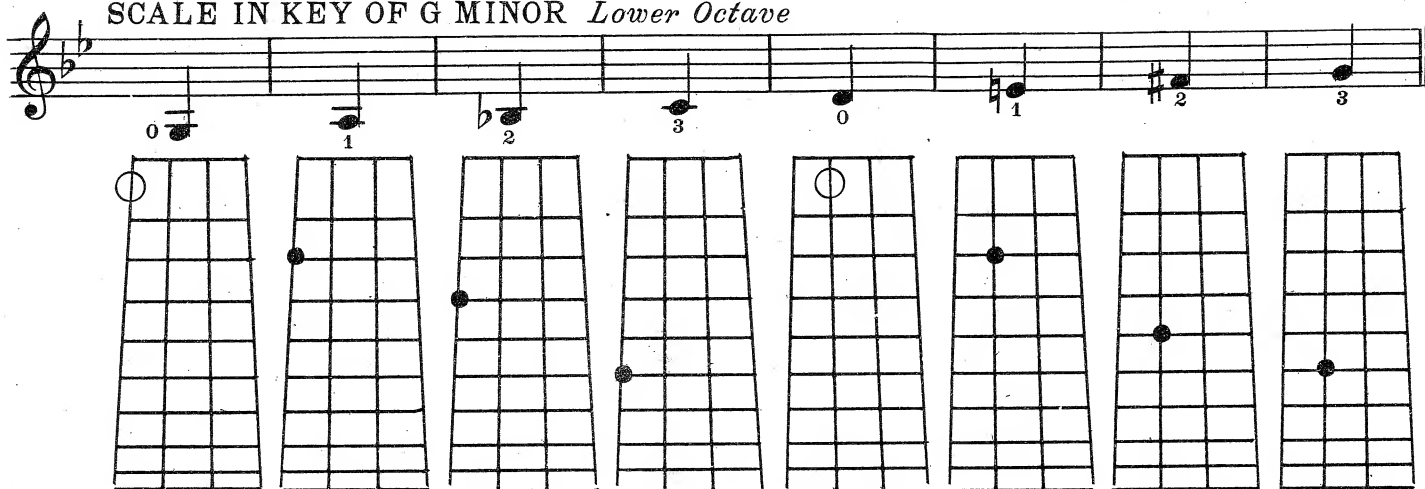
EXERCISE IN CHORDS B FLAT MAJOR

ROBIN ADAIR

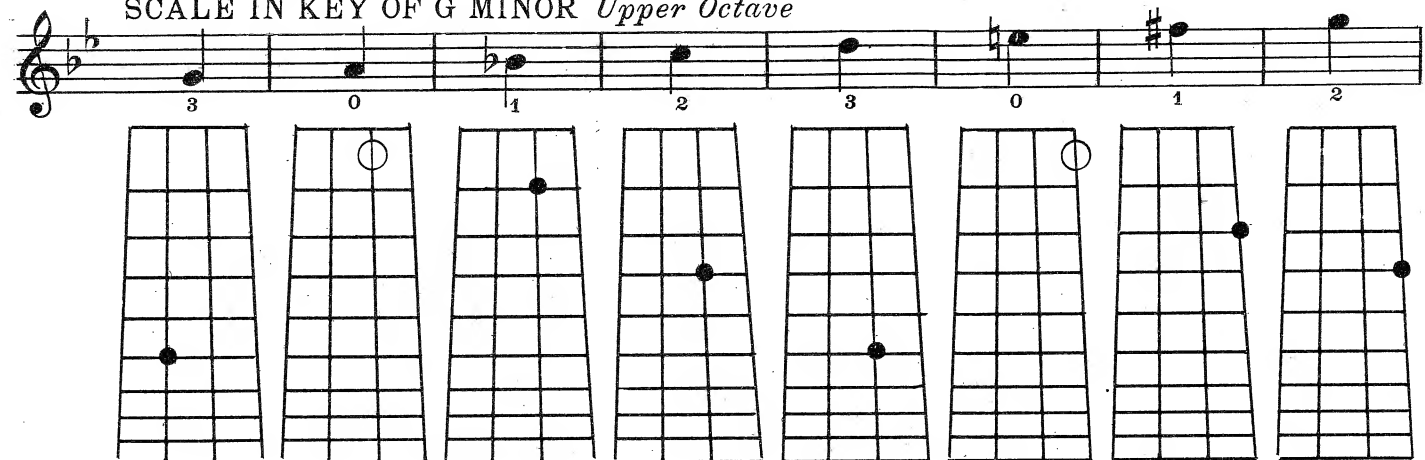
Key of G Minor. Relative to B Flat Major



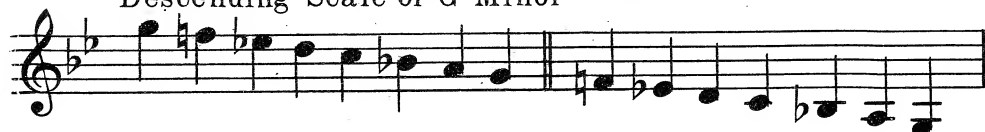
SCALE IN KEY OF G MINOR *Lower Octave*



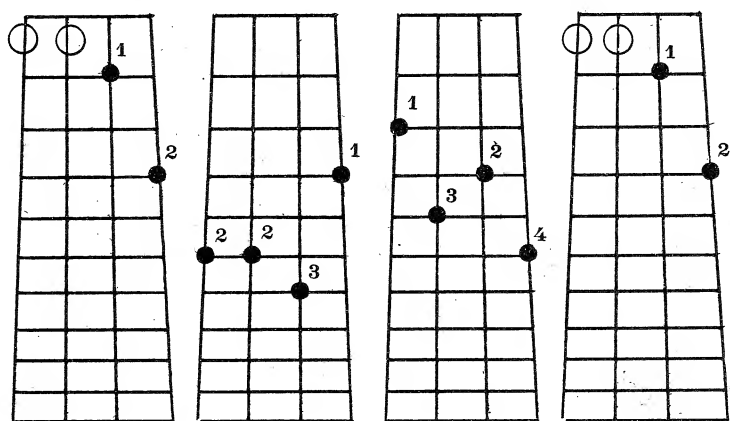
SCALE IN KEY OF G MINOR *Upper Octave*



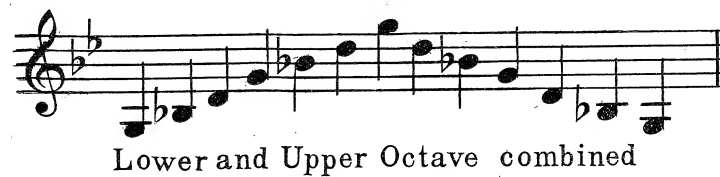
Descending Scale of G Minor



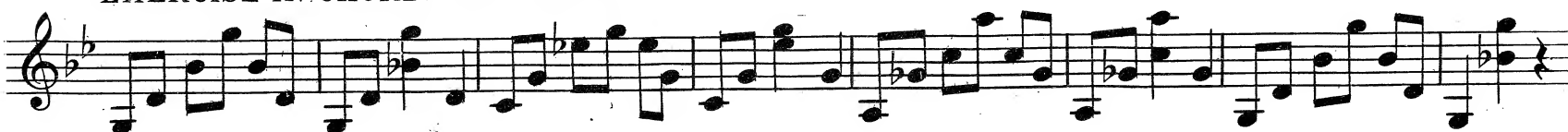
CHORDS IN G MINOR



ARPEGGIOS IN G MINOR



EXERCISE IN CHORDS OF G MINOR



BOLERO



19th Lesson

Key of E Flat Major, or Three Flats

G D A E

1st
2d
3d
4th
5th
6th
7th
8th
9th
10th
11th

SCALE IN E FLAT MAJOR *Lower Octave*

SCALE IN E FLAT *Upper Octave*

CHORDS IN KEY OF E FLAT MAJOR

ARPEGGIOS IN E FLAT MAJOR

Lower Octave

Upper Octave

Lower and Upper Octaves combined

EXERCISE IN CHORDS OF E FLAT MAJOR


THEN YOU'LL REMEMBER ME

SCALE IN C MINOR *Lower Octave*

SCALE IN C MINOR *Upper Octave*

CHORDS IN KEY OF C MINOR

CHORDS IN KEY OF C MINOR



ARPEGGIOS KEY OF C MINOR

Lower Octave Upper Octave

The figure shows four trapezoidal grids, each with 6 horizontal rows and 4 vertical columns. The grids are labeled 1, 2, 3, and 4. Each grid contains black dots representing points, with numbers indicating the count of points in each row.

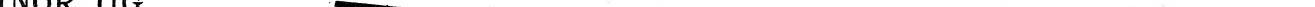
- Grid 1:** 1 point in the top row, 2 points in the second row, 2 points in the third row, and 3 points in the bottom row.
- Grid 2:** 1 point in the top row, 2 points in the second row, 3 points in the third row, and 4 points in the bottom row.
- Grid 3:** 1 point in the top row, 2 points in the second row, 2 points in the third row, and 3 points in the bottom row. A small circle is drawn around the top-left corner of the grid.
- Grid 4:** 1 point in the top row, 2 points in the second row, 2 points in the third row, and 3 points in the bottom row.

Lower and Upper Octaves combined

EXERCISE IN CHORDS KEY OF C MINOR

C MINOR JIG

C MINOR JIG

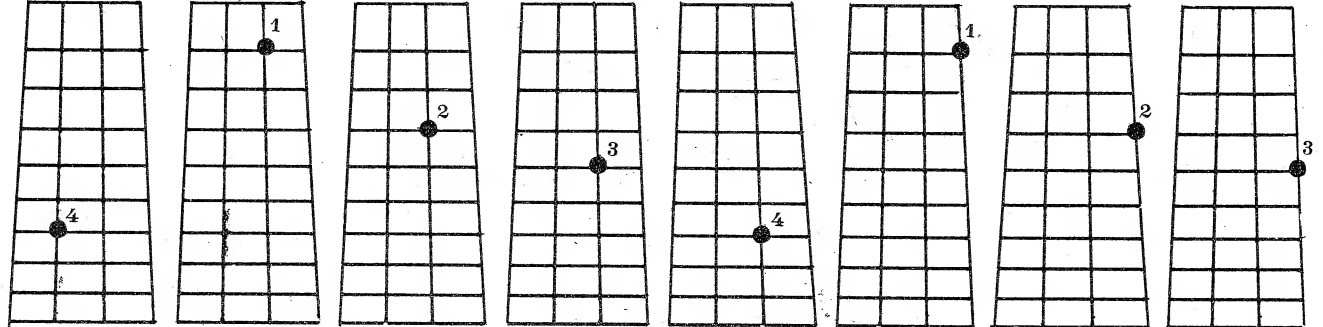
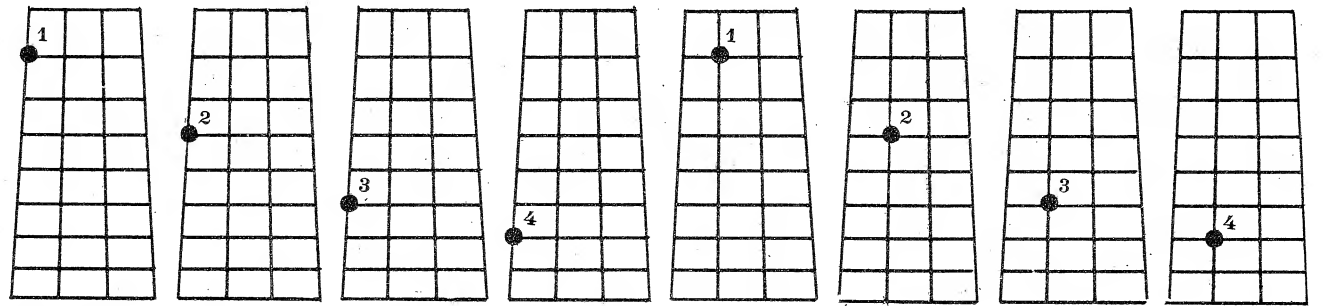
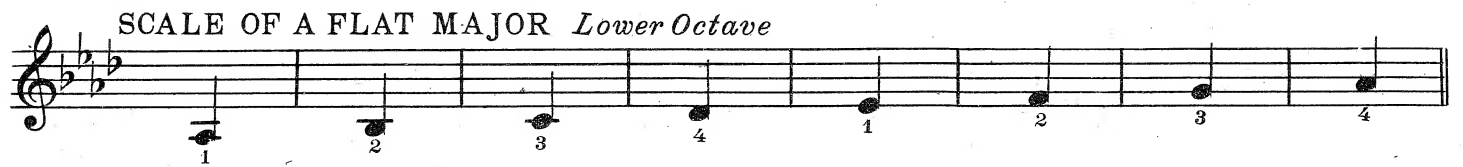
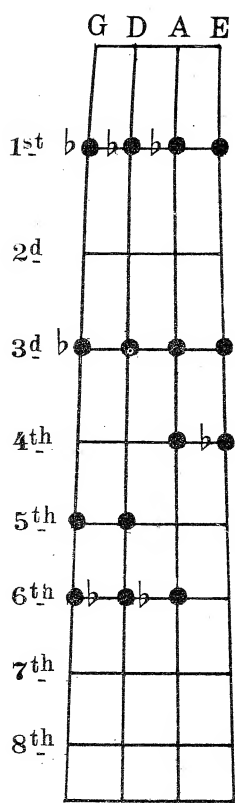


A single staff of music in C minor, 6/8 time. The key signature has three flats (Bb, Eb, Ab). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The piece ends with a double bar line.

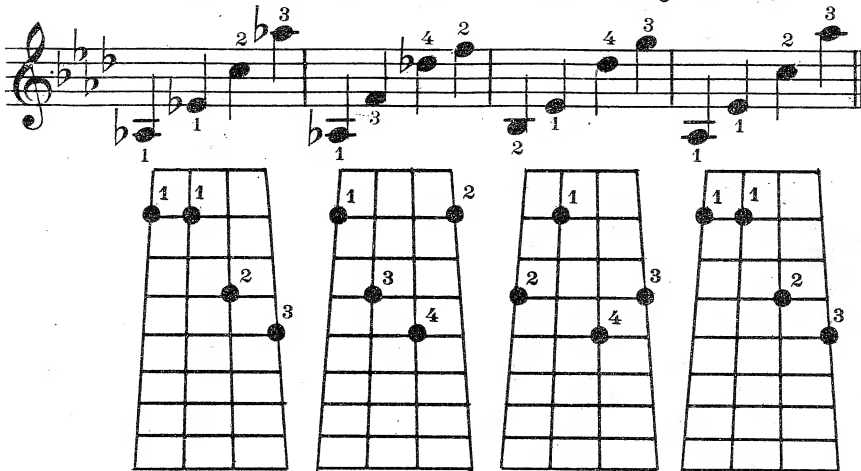
A musical score for the song 'The Rose Tree'. It consists of two staves, both in G major (one sharp) and 2/4 time. The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The accompaniment provides a steady harmonic support with a mix of eighth and quarter notes.

21st Lesson

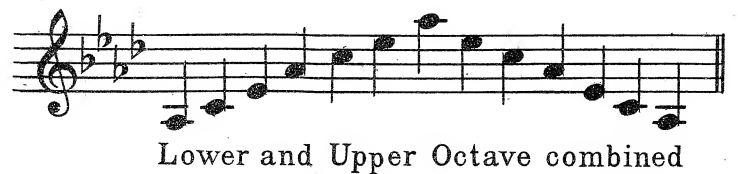
Key of A Flat Major, or Four Flat



CHORDS IN KEY OF A FLAT MAJOR



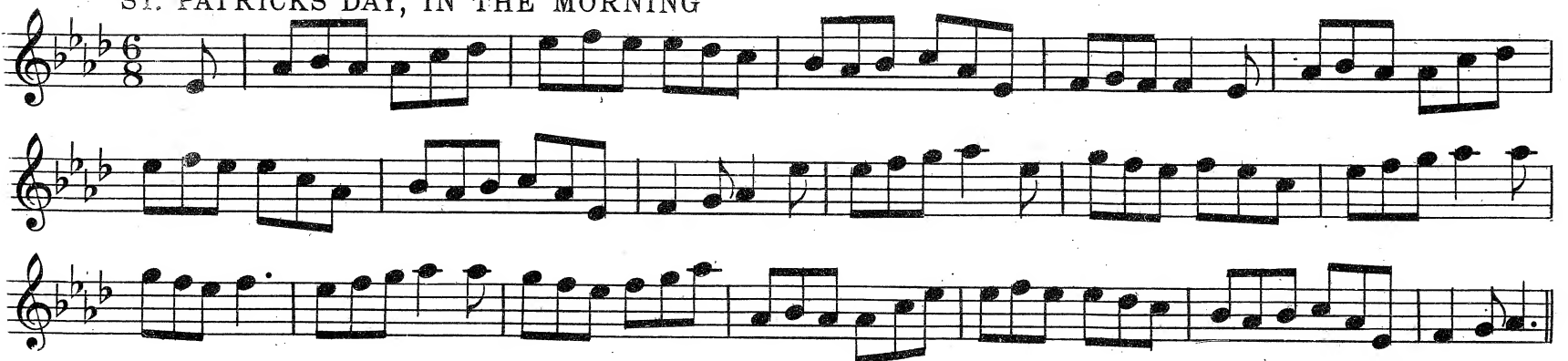
ARPEGGIOS IN A FLAT MAJOR



EXERCISE IN CHORDS OF A FLAT MAJOR



ST. PATRICKS DAY, IN THE MORNING

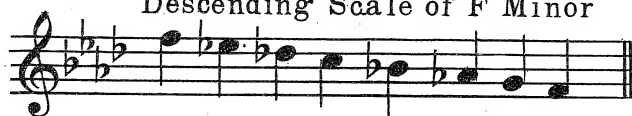


Key of F Minor. Relative to A Flat Major

G D A E

1st
2d
3d
4th
5th
6th
7th
8th
9th
10th
11th
12th
13th

Descending Scale of F Minor



CHORDS IN F MINOR



ARPEGGIOS IN F MINOR

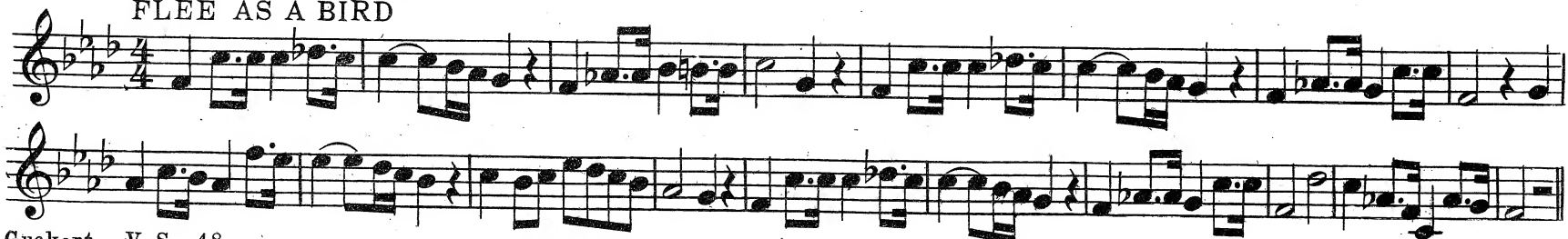



Lower and Upper Octave combined

EXERCISE IN CHORDS OF F MINOR



FLEE AS A BIRD



23rd Lesson

Key of D Flat Major, or Five Flats

SCALE OF D FLAT Lower Octave

SCALE IN D MINOR Upper Octave

Shift

CHORDS IN D FLAT MAJOR

The image displays the first four chords in the D flat major scale: D flat major, E flat major, F major, and F sharp minor. At the top, a musical staff in treble clef shows the notes of the scale: D flat, E flat, F, G flat, A flat, B flat, and C. Below the staff are four fretboard diagrams, each representing a chord. The first diagram (D flat major) shows notes on frets 1, 3, 4, and 5. The second diagram (E flat major) shows notes on frets 2, 4, 5, and 6. The third diagram (F major) shows notes on frets 3, 5, 6, and 7. The fourth diagram (F sharp minor) shows notes on frets 4, 6, 7, and 8. Each diagram is a 6-string fretboard with six horizontal lines and four vertical lines, with dots indicating finger positions and numbers 1-4 indicating fingerings.

ARPEGGIOS IN D FLAT MAJOR

The image displays musical notation for arpeggios in D flat major. It consists of two staves. The first staff is divided into two sections: 'Lower Octave' and 'Upper Octave'. The 'Lower Octave' section shows a descending arpeggio starting from G4 (first space) down to D4 (first line). The 'Upper Octave' section shows an ascending arpeggio starting from D5 (second space) up to G5 (third space). The second staff, labeled 'Lower and Upper Octave combined', shows the full range of the arpeggio from D4 to G5. Fingerings are indicated by numbers 1-4 above the notes. The key signature has two flats (Bb and Eb).

Lower Octave

Upper Octave

Lower and Upper Octave combined

EXERCISE IN CHORDS OF D FLAT MAJOR

LONG, LONG WEARY DAY

The image shows a musical score for a song titled "LONG, LONG WEARY DAY". The key signature is D-flat major, indicated by three flats (B-flat, E-flat, A-flat) on the treble clef. The time signature is 3/4. The score consists of three staves. The first staff is a single melodic line. The second and third staves are a two-part setting, with the second staff starting with a 7-measure rest. The music is written in a simple, accessible style with many chords.

Key of B Flat Minor. Relative to D Flat Major

SCALE OF B FLAT MINOR Lower Octave

G D A E

1st 2d 3d 4th 5th 6th 7th 8th

Descending Scale B Flat Minor

CHORDS IN B FLAT MINOR

ARPEGGIOS IN B FLAT MINOR

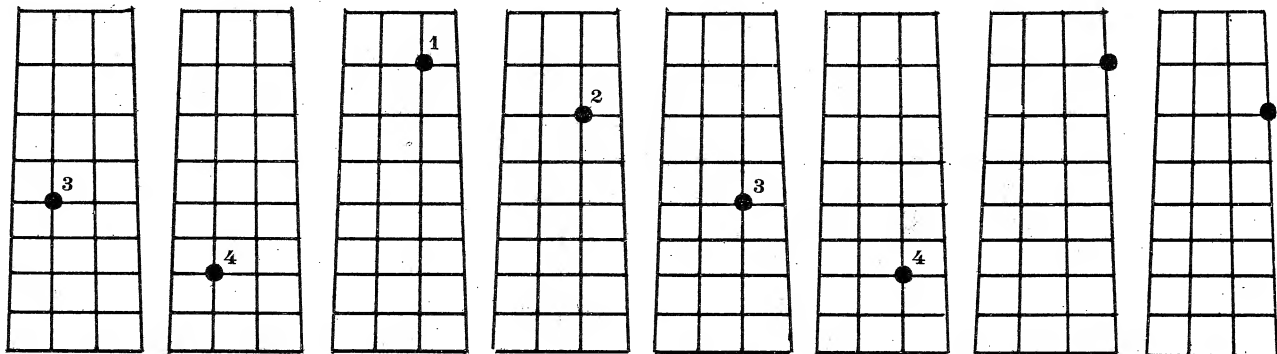
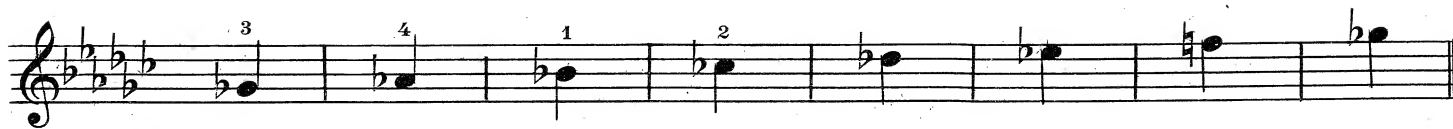
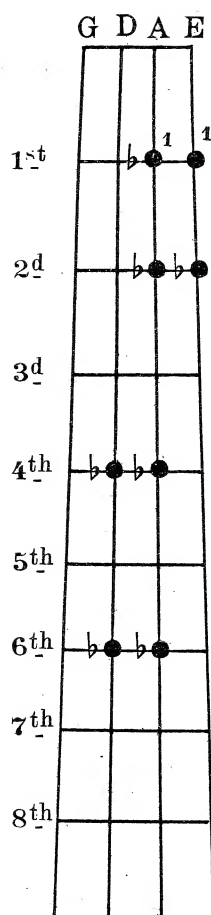
Lower Octave Upper Octave

EXERCISE IN CHORD OF B FLAT MINOR

LA CZARINA

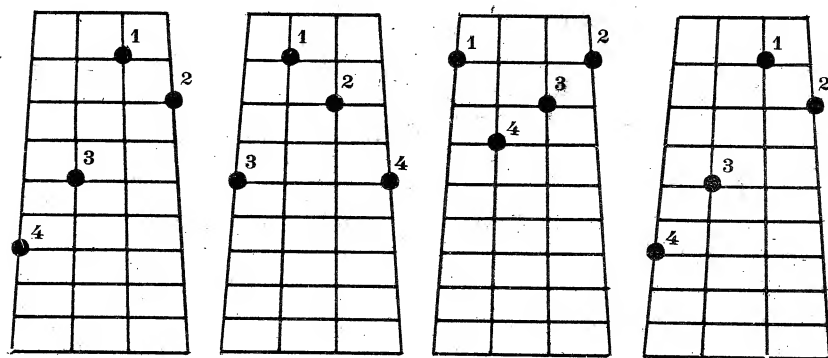
25th Lesson

Key of G Flat Major, or Six Flats

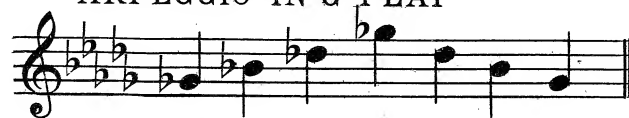


The Key of G Flat Major is not often used in Violin music. I therefore only give one octave of scales and arpeggios. I wish to call the students attention now to the similarity of the keys in Sharps and Flats, using this Key of G Flat for example you have learned that A# raises a note half tone and A \flat lowers a note a half tone. When you *flat* G it gives you the tone of F# and is made on the Violin where F# is made. Therefore the Key of G Flat (6 flats) is identically the same as the Key of F sharp (6 sharps) only of course the signature of one key is flats and the other sharps. The signature of a key is always placed on the staff at the beginning of the piece, exercise etc., showing what notes are to be sharped and flatted throughout the piece. But I have overstepped the rule in this new method, and have in most of the keys, placed sharps and flats before the notes to be sharped and flatted, thus giving the pupil no chance of making or practicing a mistake, as one is apt to, without a teacher, being dependent entirely on their own ear to tell them when they are playing correctly.

CHORDS IN G FLAT



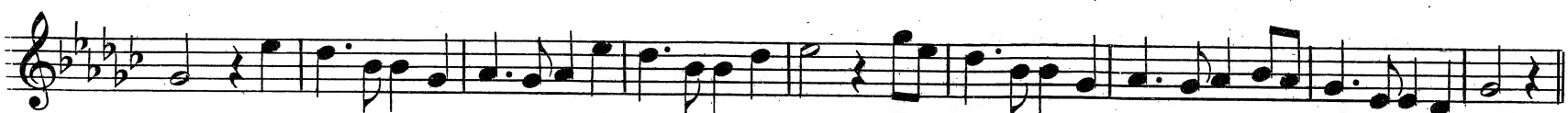
ARPEGGIO IN G FLAT



EXERCISE IN CHORDS OF G FLAT Arpeggio Style



AULD LANG SYNE



Key of E Flat Minor. Relative to G Flat Major

G D A E

1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th

Descending Scale E Flat Minor

CHORDS IN E FLAT MINOR

ARPEGGIOS IN E FLAT

Lower Octave Upper Octave

Lower and Upper Octave combined

EXERCISE IN CHORDS OF E FLAT MINOR

MELODY IN E FLAT MINOR

Call Me Thine Own



Valley of Chamounix



Tannhauser March

WAGNER

Musical score for Tannhauser March by Wagner, measures 1-8. The score is written in treble clef, key of D major (two sharps), and common time (C). The melody is characterized by eighth and sixteenth notes, with some rests and dynamic markings like *p* and *mf*. The piece concludes with a double bar line and the instruction *D.C.* (Da Capo).

Kathleen Mavourneen

Musical score for Kathleen Mavourneen, measures 1-5. The score is written in treble clef, key of D major (two sharps), and 3/4 time. The melody features a mix of eighth and sixteenth notes, with dynamic markings including *p* (piano) and *mf* (mezzo-forte). The piece ends with a double bar line.

Flower Song

p
Fine *mf*
f
D. C. al Fine

The musical score for "Flower Song" is written in 6/8 time with a key signature of one flat (B-flat). It consists of seven staves of music. The first staff begins with a piano (*p*) dynamic. The second staff contains a repeat sign and is marked *Fine* and *mf*. The third staff continues the melody. The fourth staff is marked *f*. The fifth and sixth staves feature more complex rhythmic patterns with sixteenth and thirty-second notes. The seventh staff concludes the piece with the instruction *D. C. al Fine*.

How So Fair?

dolce
p
Piu
animato

The musical score for "How So Fair?" is written in 2/4 time with a key signature of one sharp (F-sharp). It consists of five staves of music. The first staff is marked *dolce*. The second staff is marked *p*. The third staff continues the melody. The fourth staff is marked *Piu*. The fifth staff concludes the piece with the instruction *animato*.

Soldier's Chorus

From Faust

GOUNOD

Moderato

Fine

D. S. al %

D. C. al Fine

Make Me No Gaudy Chaplet

From Lucrezia Borgia

G. DONIZETTI



Barbe Bleue Medley

OFFENBACH



Carnival of Venice



Träumerei

R. SHUMANN



Women Are So Fickle

Rigoletto



Home to our Mountains

Il Trovatore



The Devil's Dream



Irish Washerwoman



Fisher's Hornpipe



Zig-Zag Clog Dance



Echoes From Forest Garden Reel



Invitation to the Waltz

WEBER

Allegro

ff

f

ff

f

pp

cresc.

f

ff

ff

One Heart One Mind
(York Dance) Polka Mazurka

JOHN STRAUSS

The musical score is written for a single melodic line in treble clef, 2/4 time. It begins with a key signature of one sharp (F#). The first staff starts with a forte (*f*) dynamic, followed by a piano (*p*) section. The second staff contains a repeat sign. The third staff features a wavy line indicating a trill. The fourth staff includes first and second endings, with dynamics of *f* and *mf*. The fifth and sixth staves are marked with a key signature change to two sharps (D# and F#) and a forte (*f*) dynamic. The seventh staff returns to the original key signature and includes piano (*p*) markings. The eighth staff has a wavy line. The ninth staff concludes with a forte (*f*) dynamic and a final chord marked with a circled cross symbol.

TRIO

Musical score for the Trio section, measures 1-12. The music is written in 3/4 time with a key signature of one flat (B-flat). The notation consists of a single melodic line on a treble clef staff. Measures 1-12 feature a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte) at measure 8, *pp* (pianissimo) at measure 9, and *f* (forte) at measure 10. A first ending bracket spans measures 11 and 12, marked with a *p* (piano) dynamic.

CODA

Musical score for the Coda section, measures 13-15. The music is written in 3/4 time with a key signature of one flat. The notation consists of a single melodic line on a treble clef staff. Measures 13-15 feature a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The section begins with a *p* (piano) dynamic marking.

Under the Double Eagle

WAGNER

ff

f

ff

p

Dictionary of Musical Terms

- A. By, for, in, at.
ACCELERANDO. Quicken the movement.
ACCIDENTALS. Sharps, flats or naturals introduced in the course of a piece.
ACCOMPANIMENT. The harmony; all the parts except the one carrying the melody.
ADAGIO. Quite slow.
AD LIBITUM. or *Ad lib.* At the taste or discretion of the performer.
AFFETTUOSO. Affectionately, tenderly.
AGITATO. Anxiously, in an agitated manner.
ALLEGRO. Quick.
ALLEGRETTO. Briskly, but not as quick as Allegro.
AL SEGNO. To the sign; meaning, repeat from the beginning to the sign ♯.
AMORE. (Con.) Lovingly, tenderly.
AMOROSO.
ANDANTE. In a moderate even and graceful time.
ANDANTINO. Somewhat slower than Andante.
ANIMATO. In a spirited manner.
ANIMOSO.
A PIACERE. Same as *Ad Libitum*.
APPOGGIATURAS. Notes of embellishment written in small characters.
ARIA. An air or song.
ARPEGGIO. The notes of a chord when played successively.
ASSAI. Very extremely.
A TEMPO. In the regular time.
BARCAROLLE. A Venetian boat song; applied to a light graceful composition in 6-8 measure.
BEN. Well; as, *Ben Marcato*, well marked.
BRILLANTE. Showy and brilliantly.
BRIO. (Con.) With brilliancy and spirit.
BRIOSO.
CANTABILE. In a graceful, singing style.
CAPRICCIO. A fanciful and irregular composition.
CAVATINA. An air of one movement or part.
CHORD. Three or more tones struck simultaneously.
CHROMATIC. Formed of semi-tones.
CODA. A passage added to a composition to bring it to a complete close.
COLLA VOCE. With the voice.
CON. With; as, *Con espressione*, with expression.
COPULA. A mechanical stop in an organ, by which two rows of keys are connected.
COUPLER.
CRESCENDO. or *cresc.* or \llcorner . Gradually increase the volume of tone.
DA CAPO. or *D. C.* Repeat from beginning to the word *Fine*.
DAL SEGNO. or *D. S.* From the sign; meaning repeat from the sign ♯ to the word *Fine*.
DECISO. Firm, decidedly.
DECRESCENDO. or *decresc.* or \gtrsim . Gradually diminish the volume of tone.
DELICATO. Delicately.
DIATONIC. Naturally; using the tones of the major or minor scales without chromatic alteration.
DIMINUENDO. or *dim.* or \rceil . Gradually diminish the volume of tone.
DOLCE. Sweetly, softly.
DOLCISSIMO. As sweetly as possible.
DOLORE. Mournfully.
DOLOROSO.
DUET. A composition for two voices or in two parts.
E. And.
ELEGANTE. Gracefully, elegantly.
ESPRESSIVO.
CON ESPRESSIONE. With expression.
EXTEMPORE. Offhand; without previous preparation.
FANTASIA. An irregular kind of composition, in which the rules of form are to a certain sense disregarded.
FANTASIE.
FINALE. The last movement or part of an extended composition.
FINE. The end.
FORTE. or *f* Loud.
FORTISSIMO. or *ff* Very loud.
FORZANDO. or *sfz.* or \gtrsim . With sudden emphasis or force.
FUOCO. With fire.
FURIOSO. Furiously.
GAVOTTE. A Dance usually in common time combining vivacity and dignity.
GIUSTO. In exact time.
GRAVE. Extremely slow; solemn.
GRAZIOSO. In a graceful, elegant style.
I IL. The
IDYLLE. A name frequently given to graceful compositions in the romantic style.
IMPROMPTU. An extemporaneous production.
INTERLUDE. A short strain, usually of 4 or 8 measures, occurring between the verses of a hymn or psalm.
INTERVAL. The difference in pitch between two tones.
LARGO. Very slow and solemn.
LARGHETTO. Slow and solemn, but less so than *Largo*.
LE, LES. The
LEGATO. Smooth and connected
LEGGIERO. Lightly
LENTANDO. Gradually retard or slacken the time.
LENTO. In slow time.
L.H. Left hand.
L'ISTESSO TEMPO. In the same time as before.
LOCO. Play notes where written. This mark occurs after an *8va*
LUGUBRE. Mournfully, sadly.
M. See *Mezzo*.
MA. But
MAESTOSO. Majestic and dignified.
MAIN. Hand; as *M.D.*, Right hand; *M.G.*, Left hand.
MANUAL. A keyboard for the hands.
MARCATO. Marked and emphatic.
MARCHE. A March.
MARCIA.
MARCHE FUNEBRE. A funeral March.
M.D. Right hand.
MENO. Less
MENUET. A graceful movement in 3-4 measure
MINUET.
MEZZO. or *m.* Medium or Moderate; as, *mf.*, rather loud; *mp.*, rather soft.
MISTERIOSO. Mysteriously.
M.G. Left hand.
MODERATO. Neither slow nor quick; in moderate time
MOLTO. Very, extremely.
MORENDO. Dying away.
MOSSO. Rapid
MOTO. or *con Moto*. With agitation and earnestness.
NOCTURNE. Night song. A pensive and sentimental melody.
NOTTURNO.
NON TROPPO. Not too much.
PASTORALE. A soft and rural movement in 6-8 measure.
PATETICO. Pathetically
PEDALS. A keyboard for the feet.
PEDAL KEYBOARD.
PERENDO, PERENDOSI. Dying away.
PESANTE. With heavy accent or emphasis.
PIANO. or *p.* Soft.
PIANISSIMO. or *pp* Very soft
PIU. More; an adverb of augmentation; as, *Piu mosso*, quicker; *Piu piano*, softer.
POCO. A little, somewhat
POCO A POCO. By degrees, little by little.
POMPOSO. Dignified, grand.
PRELUDE. A short introductory performance.
PRESTO. Very quick.
PRESTISSIMO. As fast as possible.
PRIMO. A first or principal part; the part performed by the right hand performer in a four hand duet.
QUARTET. A composition for four voices, or in four parts.
QUASI. As if, in the manner or style of.
QUINTET. A composition for five voices or in five parts.
RALLENTANDO. or *rall.* Gradually retard the time and diminish the volume of tone.
RELIGIOSO. In a solemn style.
REVERIE. A vague and dreamy composition.
R.H. Right hand.
RITARDANDO. or *ritard* or *rit.* Gradually slower.
ROMANCE. A short, simple melody of tender character.
ROMANZA.
SCHERZO. A movement or composition, of a light and playful character, usually in rapid 3-4 time.
SECONDO. The second or lower part in a four-hand duet.
SEMPLICE. In simple unaffected style.
SEMPRE. In the same style throughout, always.
SENZA. Without.
SFORZANDO. or *sfz* With sudden emphasis
SLENTANDO. Gradually retard the time.
SOSTENUTO. Sustained, smooth and connected.
SPIRITO. or *Con spirito*. With spirit.
STACCATO. Short and detached.
STRINGENDO. Gradually quicken the time.
SUSPENSION. Sustaining or prolonging a note of one chord into a following chord.
SWELL. or $\llcorner \gtrsim$ Increase the volume of tone and then diminish it.
TEMPO. Time.
TEMPO PRIMO. In the first or original time.
TENUTO. Held, sustained, given full value.
THEME. A subject, or melody.
TRANQUILLO. In a tranquil manner.
TRES CORDE. Three strings; meaning, remove the foot from the soft pedal. See *Una Corda*.
TRIO. A Composition for three voices or parts.
TUTTI. All the voices or instruments together.
TWO STEP. A lively dance or march usually in 6-8 time.
UNA CORDA. One string; use the soft pedal.
VALE. A Waltz. **VIGOROSO.** Bold, vigorously.
VIVACE. With extreme briskness and animation.
VIVO. Animated lively.